

By MIRA EDSON

In the early work of Mrs. Ball her ability was directed to large and seemingly more serious pieces. This work is not by any means abandoned in this sortie for the children in which she has latterly achieved a success. But in these pieces, small though they are, she has given a feeling of the breadth and possibilities of child thought and has put into the rendering the grasp and skill which have before this been shown otherwise. These have been

exquisitely carried out, and their immediate popularity shows that there were many ready to appreciate and understand the appeal of this sort of work.

A statuette called *The Student* awakens in us that peculiar blending of humor and sympathy to which it is the child's privilege to make appeal. In the representation of this little figure the beautiful modeling is necessary in order to tell us all it does tell. Besides the spirit of the subject we feel the soft and alluring flesh of a child and the wholesome love of fun which animates it, and we are, in consequence, touched with that amused tenderness with which the grown-up, from his height, regards such tender rollicking.

The ornamental square, entitled *Gravitation*, is modeled in low relief, presenting most skillful workmanship in that difficult art. The conception of the subject is here directly from the standpoint of the child, and illustrates the wondering seriousness with which the little growing mind regards the phenomena about it, and gently reflects upon what it observes. The decorative element is strongly marked in all Mrs. Ball's work, and here the arrangement of parts is excellent. Even the ornamental wall border, it will be noted, lends itself

to the freeing of thought by relieving the wall of noticeable bareness and so allowing a fuller impression from the subject itself.

Caroline Peddle received her training at the Art Students' League when this was in its old quarters on Twenty-third Street. There she studied under Kenyon Cox and Saint-Gaudens, and even then her work was noticed among that of other students as having promise. Following this came a winter spent in Florence. During this valuable season were studied the works and the methods of the greatest artists and sculptors by observing



The decorative element is strongly marked in Mrs. Ball's work

and absorbing during visits to the galleries and to the great monuments there on all sides. Very little time was spent in actual copying or even in very much personal practice for results, but working wholly to acquire a knowledge of the art which had been undertaken. After her return to New York a year or two were spent in practical work and personal practice, and this was later continued during three years in Paris. In this city Miss Peddle had her own studio for work and here she carried out orders and made personal studies, but went an independent way, not joining any regular class or putting herself under any one master. As Mrs. Ball, Caroline Peddle now lives and carries out commissions at Westfield, N. J., where the new house is being built and for which there are many plans and sketches to be carried out later by her own hand or under her personal direction. Among these is a large mantel facing for the living room and a lunette which is to appear over a doorway. Meanwhile there are subjects being carried forward representing outside commissions which lie outside the scope of this paper.

Preferring to choose at all times the direct and natural, Caroline Peddle Ball has carried steadily forward in a genuine way her work in sculpture, which has continually grown in force and breadth and delicacy. Larger and more ambitious things may be produced as time goes on, but the expressions of child life given out during these past few years are valuable in their simple and direct place, and are not to be overlooked among more pretentious products of the plastic arts.



Animated with a wholesome love of fun

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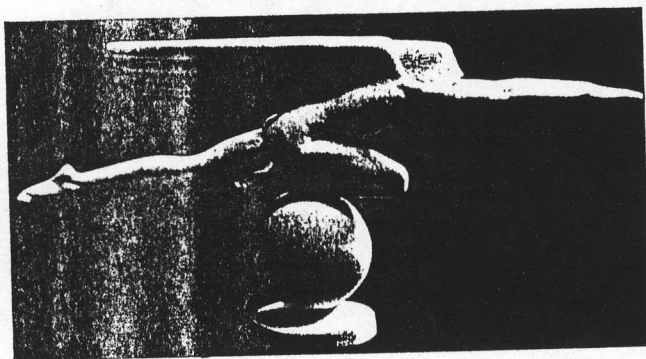
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Artists (WV) - Ball, Caroline Peddle

AMERICAN W O M E N SCULPTORS



A
History
of Women
Working
in
Three
Dimensions

CHARLOTTE STREIFER RUBINSTEIN

G.K. HALL & CO.
B O S T O N

A number of sculptors started out with vigorous approaches but ended up doing lighthearted garden sculpture or cute figures of children because such subjects were felt to be more suited to women's talents. Although a few surmounted obstacles and carried out large heroic works, on the whole monumental commissions went to men. Caroline Peddle Ball created an admired "Victory" for a quadriga at the American exhibition in the 1900 Paris Exposition, but she too ended up doing small, cute studies of children which found a ready market.

Janet Seudder, who worked with Taft and MacMonnies, wanted to do large public commissions, but earned her bread and butter by making piping pans and garden fountains for the estates of the super-rich. After a while (especially after experiencing the horrors of World War I) she decided that she preferred garden sculpture to the pompous public effigies being erected in American cities: "I won't do it! I won't add to this obsession of male egotism that is ruining every city in the United States with rows of hideous statues of men-men-men-men-men each one uglier than the others. . . . Banish the thought that I should try to teach anyone anything. . . . My work was going to make people feel cheerful and gay, nothing more!"¹³

When ~~Caroline Peddle Ball~~ (1869-1938) and her friend Janet Scudder, as small children, submitted china painting, hammered brass, and other crafts to the Terre Haute, Indiana, county fair, every entry won a prize. This was the start of both careers.

Peddle's first art lessons were at Rose Polytechnic Institute in Terre Haute. She went on to the Pennsylvania Academy and studied with painter Kenyon Cox and Saint-Gaudens at the Art Students League. Saint-Gaudens recommended her for several commissions. While still at the league, she was engaged by the Tiffany Glass Company, for whom she modeled a bronze figure of *The Young Virgin* and a *Christ of the Sacred Heart* and reportedly designed the Tiffany exhibit for the 1893 World's Columbian Exposition.

Peddle was caught in one of those maddening episodes that punctuate the history of women artists. Bertha Palmer, director of the Woman's Building at the Chicago fair, hired Peddle to design a Queen Isabella coin for her group. Palmer was eager to have a woman artist do the work,



Caroline Peddle Ball, MARY LAWRENCE ELLIMAN
MEMORIAL FOUNTAIN (1896), granite, 10' x 4'.
Located in Flushing Cemetery, Flushing, N.Y. Photo
© Shoshana Rothaizer 1987.

but an official at the U.S. Mint, preferring to have his own staff work on it, created so many annoying obstacles that Peddle, humiliated, quit the project.⁶⁵

In 1894 she created a memorial fountain for Flushing, Long Island, in honor of Mary Lawrence Elliman, a philanthropist known for her support of the temperance movement. The eight-foot profile relief of a draped seated female figure with a pitcher, giving a bowl of water to a child—once located on a Flushing street—is now in Flushing Cemetery near the Elliman family plot.

Around this time she also did a relief of the British weaver *Anton Herkomer* at work on his loom. After a trip to Florence, Italy, in 1895, Peddle maintained a studio in Paris for three years. While there, she did the interior decoration for the Paris home of Appleton Curtis. Saint-Gaudens recommended her to design the figure of *America* for the quadriga on the United States Building at the 1900 Paris Exposition, for which she received an honorable mention. In a letter to Helen Mears, Saint-Gaudens wrote: "Miss Peddle's 'America' for Proctor's chariot, although somewhat amateurish in parts of its treatment is really large and fine in gesture and conception and quite personal and original."⁶⁶

In 1902, Peddle married Bertrand E. Ball, moved to Westfield, New Jersey, and had a daughter. Although she had begun her career with ambitious commissions, on the whole, after her marriage, she devoted her energy to the creation of tiny winsome bronzes of children, with titles like *Bashful Boy* (Newark Museum), *Waiting Boy*, *Lobster Boy*, and *The Student* (a small figure with books), that sold well. Many of these can be seen at the Sheldon Swope Art Gallery, Terre Haute. She also designed fanciful mantelpieces decorated with fauns and elves. Lorado Taft wrote, "Her exhibits are few, but are always of interest to the craftsman."⁶⁷

Other works are an SPCA fountain, Westfield, New Jersey; a memorial fountain, Auburn, New York; *Head of a Faun*, *Child at Play* (plaster plaque), and a bronze relief portrait of a child, Lenore Cox, holding a ball, at the Sheldon Swope Art Gallery; and a headstone for her nephew John Elliot Peddle, Highland Lawn Cemetery, Terre Haute. Other works mentioned in the literature are portraits of the actress *Nazimova* in the role of Hedda Gabler and *Madame Ivanowski*, wife of Paderewski's aide-camp.

• AMERICAN WOMEN SCULPTORS •

66. Letter from Saint-Gaudens to Helen Mears, Paris, 28 January 1900, Dartmouth College Library. Art historian Diane Fischer informs me that Peddle and two male sculptors assisted Alexander Phimister Proctor on the quadriga that decorated the United States building.

Artists (n.v.) - Ball, Caroline Peddle

The Fair Women

Jeanne Madeline Weimann



Introduction by Anita Miller

found that Congress and the country sympathized with us in this effort. We are naturally desirous therefore that this coin should bear the impress of a feminine hand, as does everything else connected with our department of the Exposition.

At the risk of testing the amiability of the Director of the Mint we wish to have the coin modelled by a woman, and would sincerely hope that you may sympathize with and approve our plan, which we know is quite out of the ordinary routine.

Mr St Gaudens gives the highest endorsement to one of his pupils—Miss Peddle—with whose work he is of course thoroughly familiar. She would model this coin in clay, cast it in plaster and send it to you at an early date.

We very much hope that you will approve of our making this effort to secure an artistic coin made by a woman, as we are most anxious to emphasize the work women are capable of doing in a new and perfectly legitimate field.

Caroline Peddle was twenty-three years old and had gone from her home in Terre Haute, Indiana, to study first for a year at the Philadelphia Academy of Design, and then for two years with Augustus St Gaudens at the Art Students' League in New York. Her model of the Virgin Mary, executed by Louis Tiffany's studio, was on exhibit in the Arts Palace, a signal honor. Mrs Palmer gave Miss Peddle the commission for the coin on March 22, 1893. For the obverse, which was to honor Isabella, she sent Miss Peddle engravings of the Queen. For the reverse, which was to commemorate the congressional act of creating the Board of Lady Managers, Mrs Palmer, unable to think of a suitable illustration, offered an inscription:

Commemorative Coin Issued for the Board of Lady Managers of the World's Columbian Exposition by Act of Congress, 1492-1892.

At the same time she informed Secretary of the Treasury Carlisle of her decisions concerning the coin. On March 28 he wrote to her, attempting to dissuade her from using the inscription:

... with a strong desire to comply with your request I have been constrained to come to the conclusion that it will be impossible to put so much lettering upon the coin as you propose without wholly destroying its artistic merit and giving it the appearance of an ordinary advertisement, such as tradesmen have been in the habit for some years of issuing.

The space upon the surface of the coin is so small that the letters of the inscription ... would necessarily be very small and liable to be defaced by the least wear; and besides they exclude all ornamentation of any kind.

The words 'United States of America' must under the law go upon the coin at some place, while the words 'World's Columbian Exposition', or something indicating that it is issued for that institution, ought also to be on the other side. After this is done there will be very little space ... and if the reverse of the coin is left entirely without



Charles Barber: Plaster Casts of Two Isabella Busts



ornamentation, containing only an inscription in letters, it seems to me that the appearance of the coin would not be at all attractive.

Although she had grave doubts about the artistic taste of government officials, Mrs Palmer was willing to have her inscription shortened; but the four words "Board of Lady Managers" she felt she must have.

I would call your attention to the fact that the World's Columbian Exposition has previously been given a coin bearing an appropriate motto and that the present issue was especially voted by Congress for our Board, which fact is so gratifying to me, that we naturally are anxious that some indication of it be made on the coin itself.

Mrs Palmer told Miss Peddle on March 31 that the inscription should be dropped, and the original idea for the reverse—a representation of the Woman's Building—should be used instead. By a twist of fate, Miss Peddle did not receive this letter, and consequently was struggling to fit Mrs Palmer's gargantuan inscription onto the coin. She sent a rough sketch of the inscription to Director Leech at the Mint with a note:

Does this coin, as an especial case, necessitate the use of the words 'By Act of Congress'? Any shortening of the inscription would be a good thing as a longer one would bring the letters when reduced to almost microscopic size.

Later the same day she sent Mr Leech her sketch of Isabella, with another note:

I shall have to ask a few more questions before beginning the modelling. Mrs Palmer spoke of having a figure of Isabella on the face, and I have made a rude sketch from the print she sent me. This, it seems to me, would make a handsomer coin than a head unless it would not reduce well. It is in the same proportion as the seated Liberty on the older quarters. My sketch is not placed correctly, of course, on the circle as I did it very hastily, merely to show you the size. If you will telegraph your decision as to this point, I will commence work at once.

The people at the Mint were not disposed to give Miss Peddle any advice, or any quarter either, to coin a phrase. Charles Barber did some sketches to prove that Mrs Palmer's inscription would not fit on the coin, a point that everyone conceded already. Mr Barber submitted his own sketches to his supervisor, O. C. Bosbyshell, with a note:

You no doubt have seen it is quite impossible to put all the reading matter furnished by Mrs Potter Palmer on as small a coin as a twenty-five cent piece and therefore the question arises how much shall be used, that is to what extent is the Director of the Mint will-



Charles Barber: Rough Sketch
of Woman's Building for Isabella Quarter

ing to comply with the request of the ladies, and it is more to ascertain this point that I submit the designs than anything else. United States of America must I think be placed upon the coin. In regard to the other inscriptions I would gladly have the expression of the opinion of the Director.

Mr Bosbyshell agreed that a motif of some kind would be better than "reading matter." When Caroline Peddle's Isabella sketch arrived in Philadelphia, both Mr Barber and Mr Bosbyshell disliked it. Mr Bosbyshell wrote to Mr Leech in Washington:

We think here a head would be very much better than a sitting figure. Arranged as Miss Peddle has it, it would scarcely have any significance at all reduced to the size of a quarter. The foreshortening of the limbs from the waist to the knees would be very unsatisfactory.

Miss Peddle was informed by the Mint that their engravers would do the reverse. She was much put out by this high-handed attitude, and the lack of guidance. She announced that in that case she would cease work on the obverse because she "could not consent to do half a piece of work." She telegraphed a similar sentiment to Mrs Palmer, who had anxiously been awaiting word of progress. Mrs Palmer wrote her, "I was exceedingly sorry to infer from your telegram that little or nothing had been done." She told Director Leech that she thought it "most unfortunate" that he, she and Miss Peddle were "at three points of a triangle, instead of having come together for full and satisfactory conference to decide finally about the design, finish and inscription of the proposed coin." Now time was growing short and with it Mrs Palmer's temper. She wrote Miss Peddle:

It will require two months to make the dies after the model is finished. We must have the coin by the first of June or we will lose the opportunity to make the sales necessary during the Exposition, and consequently I have counted upon you to give it to the authorities as soon after the first of April as possible.

She asked Sara Hallowell to go and see Miss Peddle; she urged "conciliation" upon the Mint. Director Leech's response was a letter telling Caroline Peddle that she could model the reverse from Mr Barber's design. However this peace offering was cancelled by an enclosure from Mr Bosbyshell:

You notice that the Director desires that you should model a head of Queen Isabella from the best portrait you can obtain. This head should be without a crown, as a crowned head on an American coin would, in my judgment be exceedingly unpopular and offensive to the teachings of our republican institutions. Isabella should be represented as the patron of Columbus and not as a Queen, according to my notion.



Isabella Memorial Quarter



SHE IS DESIGNING THE ISABELLA COIN.

Miss Carrie Peddle of Terre Haute showing Marked Genius as a Sculptor.

TERRE HAUTE, Ind., April 7.—[Special Correspondence.]—Miss Carrie Peddle, who has been commissioned to design the model for the "Isabella" coin provided for in the last World's Fair appropriation bill, is a



MISS CARRIE PEDDLE.

Terre Haute girl, the daughter of Charles R. Peddle, general purchasing agent of the Vandalla railroad company. She was graduated at the High School in 1887 when 17 years old. For several years she has been studying at Philadelphia at the Academy of Design and for two years under the instruction of St. Gaudens in the Art Students' League. During the winter she was at work on a design for a statue of the Virgin Mary for Louis Tiffany of New York. This has been completed and it is judged to be of such surpassing merit as to be worthy of a place among the American sculpture at the World's Fair instead of among Tiffany's industrial display. Mrs. Potter Palmer desired that the "Isabella" coin be designed by a woman, and St. Gaudens recommended Miss Peddle. She expects to finish the design in three weeks. Miss Peddle as a child evinced a decided aptitude for drawing, which she inherited from her father. She is modest to the degree of self-depreciation, and has avoided public mention even at her home. So well satisfied was Tiffany with her "Mary" that she was given a commission for a design of "The Vision of the Sacred Heart."

Our engraver is modelling a reverse for the inspection of the Director and Secretary so that if acceptable to them I do not think it would be necessary for you to remodel it as suggested in the Director's letter. Anything we can do here to assist you will be cheerfully done.

Mr Barber wrote Mr Bosbyshell on April 8, to demolish the Ladies' suggestion for the reverse:

I am not in favor of using any building for a coin, coin relief being too low and consequently unsuitable for the proper display of buildings.

The building being a long low structure I fear to use it in its entirety. It would look a mere streak across the coin.

To show you what I think would be the appearance of this building on a coin I enclose a medal with a very similar building and on a piece of about the same size.

Neither Mr Barber's nor Mr Bosbyshell's comments were mentioned in the conciliatory telegram sent by Director Leech to Mrs Palmer on April 8:

Miss Peddle has been instructed that she can proceed to model the head of Isabella and certain lettering for the obverse or face of the souvenir quarter. The design for the reverse will be prepared by the designer of the Mint, that is a sketch will be submitted to me and if approved by the Secretary, will be forwarded to you for your opinion. Miss Peddle can then make the model of the reverse, if you care to have her do so.

Miss Peddle, under the impression that the Mint refused to allow her to model the reverse of the coin, sent her official resignation to Mr Leech, who immediately fired off another telegram to Mrs Palmer:

Miss Peddle declines to model souvenir quarter. Please request her to forward head of Isabella which you have selected for obverse to Mint at Philadelphia and I will have model prepared and forwarded to you for your examination and will also have a model of reverse of coin forwarded to you. This will save considerable time.

Mrs Palmer was exceedingly angry at Caroline Peddle. She wrote to St Gaudens that she was "very much annoyed with Miss Peddle and her action." She enclosed the two recent telegrams from Director Leech as proof that Miss Peddle had "frustrated" their plans. She also found fault with the young artist's manners:

I consider it a direct discourtesy to me for Miss Peddle to have ever communicated directly with the Treasury Department. She was engaged by us to do this modelling and her communicating with Mr Leech and arranging terms with him or anything else was in very bad form and by her ill advised action, she has not only injured her-

lampooned as the "ship on wheels." Mr Barber's assistant engraver George T. Morgan did this model over again. In order to placate ruffled feelings at the Mint Congress gave final approval of the Isabella Quarter to E.C. Leech, the Director of the Mint.

Mrs Palmer was annoyed at this turn of events. She wrote Mary Logan in the capitol, to find out "at once from the Secretary of the Treasury how far his control extends over the Director of the Mint" and also if the Bill's wording gave the Director "sole power to judge of designs

as it is a foregone conclusion that whatever sketch we may submit, would be refused if he has the right to do so . . .

Unless we get some support from the Secretary of the Treasury, the Director of the Mint will undoubtedly throw out our design, and we would like to have the credit of being the authors of the first really beautiful, and artistic coin that has ever been issued by the government of the United States.

I cannot impress upon you too strongly the urgent necessity for haste, as it will be impossible even now to get our coin designed and minted before June, and any delay would be fatal.

On the same day she wrote to Mrs Logan, Mrs Palmer received a telegram from Director Leech, in which he offered to come to Chicago to consult with her about the quarter. Mrs Palmer wrote him a hurried letter which was intended to stake out the design of the coin as the Board's prerogative, and to warn him off:

I hasten to say that we have a decided idea as to the design we wish to have placed upon the souvenir coin. It was the intention to commemorate by this issue the helpful part taken by Queen Isabella of Spain in the discovery of America, and also the action of Congress in having created the Board of Lady Managers. We have been consulting with one or two friends as to the most rapid manner of securing something that will be highly artistic, and I am very greatly obliged, consequently, for the generous spirit you manifest in allowing us to satisfy our whims about this matter.

Director Leech, however, was not the man to be won over easily by a combination of queenly dignity and girlish flirtation. He replied:

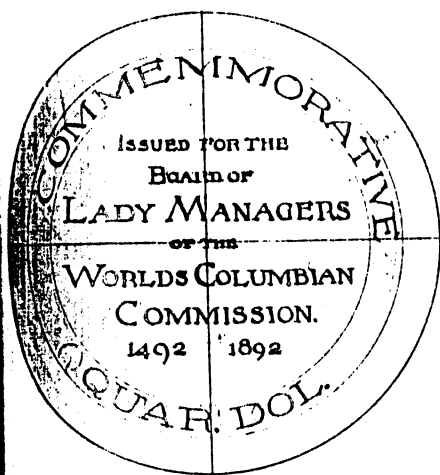
If a head of Isabella is to be selected for one side it will only be necessary to forward her effigy to me. It is not necessary to employ any sculptor or modeller.

Even before the bill authorizing the coin was passed, Mrs Palmer had been seeking for a suitable artist. She consequently wrote, over Mr Leech's head, to the Secretary of the Treasury:

We have understood this was our opportunity to call attention to the progress made by women in the Arts and Industries, and we have



*Caroline Peddle: Sketches
for Isabella Quarter*



CHAPTER XV WOMEN IN SAVAGERY

See the Exposition Records of the Smithsonian Institution and the United States Museum 1875-1916 at the Smithsonian Institution, Washington, D.C. See also Anthea Callen, *Women Artists of the Arts & Crafts Movement* (1979) English title *The Angel in the Studio Etc* (1979).

CHAPTER XVI RARE AND INTERESTING LINES OF WORK

For Kate Knight's comment on p. 427 see *Connecticut at the Columbian Exposition* (1898). For inventions see Mary Anderson, *Women's Contributions in the Field of Invention: A Study of the Record of the U.S. Patent Office. Bulletin of the Women's Bureau. No 28.* Government Printing Office, 1923.

See Olivia P. Flynt, *Manual of Hygienic Modes of Underdressing for Women and Children* (1882).

For Martha Costen see her autobiography *A Signal Success Etc* (1886).

For Maria Mitchell see Helen Wright, *Sweeper in the Sky Etc* (1949).

For Anna Comstock see *The Comstocks of Cornell Etc* (1953).

See also June Helm, ed. *Pioneers of American Anthropology* (1966).

For information on May French Sheldon and Kate Marsden (as well as others) see Dorothy Middleton, *Victorian Lady Travellers* (1965). See also May French Sheldon, *Sultan to Sultan: Adventures Among the Masai and Other Tribes of East Africa* (1892); Henry Johnson, *The Life of Kate Marsden* (1893); Kate Marsden, *On Sledge and Horseback to the Outcast Siberian Lepers* (1892) and *My Mission in Siberia: A Vindication* (1921). See also Hugh Robert Mill, *Record of the Royal Geographic Society. 1830-1930* (1930), 107-112, 182; *The Geographical Journal* I (Jan., 1893) 77-78, II (July, 1893), 73 (Aug. 1893), 183.

CHAPTER XVII REFINED AVENUES OF EFFORT

See Brian Abel-Smith, *A History of the Nursing Profession in Great Britain* (1960); Stella Bingham, *Ministering Angels* (1979); Cecil Woodham-Smith, *Florence Nightingale*. (1951).

See also Emma Seifrit Wrigley, *Sarah Tyson Rorer Etc* (1977).

Frederick Fernald's unkind comments appeared in *Popular Science Monthly* XLIII (October, 1893), 803-812. Alice Freeman Palmer's more optimistic remarks were in "Some Lasting Results of the World's Fair" in *Forum* XVI (Dec., 1893), 522.

CHAPTER XVIII Mementoes of an Emancipated Era

For general information see Howard M. Rossen and John M. Kaduck, *Columbian World's Fair Collectibles, Chicago 1892-1893* (1976). Carrie V. Shuman, ed. *Favorite Dishes: A Columbian Autograph Souvenir Cookery Book: Over Three Hundred Autograph Recipes, and Twenty-Three Portraits, Contributed Specially by the Board of Lady Managers of the World's Columbian Exposition.* Chicago, R.R. Donnelly & Sons, 1893. Laura Hayes, Jean Loughborough, Enid Yandell, *Three Girls in a Flat.* Chicago, Knight, Leonard & Co., 1892. Impressionistic study of Mrs Palmer in a chariot on the half-title and last page of this book have been taken from it, along with the photograph of the Palmer mansion, and some ornamental initials. Maud Howe Elliott, *Art & Handicraft in the Woman's Building.* Goupil, Paris, 1893. Rand McNally, Chicago, 1894. Editions of this book vary somewhat. The Rand McNally edition lacks Goupil's colored frontispiece; selection of photographs vary. Copies of this book were sent free to royalty around the world. The Ladies earned from it \$544.71 for the Memorial Fund.

For spoons see Isabel G. Schrader, "Spoons of the World's Columbian Exposition 1893" in *Antiques Journal* XII (April, 1957), 36-37; Albert Stutzenberger, *The American Story in Spoons* (1953); Anton Hardt, *Souvenir Spoons of the Nineties* (1962); Dorothy Rainwater and Donna Felger, *American Spoons: Souvenir and Historical* (1968).

Correspondence between Sarah Hackett Stevenson and Mary Logan on Dr Stevenson's coin resolution (Sept. 3, 1892; Oct. 28, 1892,) in the Logan papers, Library of Congress. For Congressional approval see the *Congressional Record* (52nd Congress, 1891-1893) 1593.

News of Caroline Peddle, *Chicago Tribune*, April 9, 1893, p. 33. For correspondence between Miss Peddle, E.C. Leech, Mr Bosbyshell and Mrs Palmer (April 3-24, 1893) see Records of the Mint, National Archives, Washington D.C. St Gaudens' letter to Mrs Palmer (April 18, 1893,) in Daniel Burnham Archives, Ryerson Library, Art Institute of Chicago. See also Don Taxay, *An Illustrated History of U.S. Commemorative Coinage* (1967), 13; Cornelius Vermeule, *Numismatic Art in America Etc* (1971); "The Isabella Quarter Dollar" in *American Journal of Numismatics* XXVIII (1893), 40.

CHAPTER XIX ORGANIZATIONS

Some general sources: Eleanor Flexner, *A Century of Struggle Etc* (1959) and Judith Papachristou, *Women Together: A History in Documents of the Women's Movement Etc* (1959). A full list of the organizations exhibiting in the Organizations Room is to be found in Rebecca Felton's papers at the University of Georgia Libraries, Rare Books and Manuscripts, and in the Lady Manager papers at the Chicago Historical Society. For Marion Talbot see her book *History of the Chicago Association of Collegiate Alumnus 1888-1917* and Roberta Frankfort, *Collegiate Women: Domesticity and Career in Turn of the Century America* (1977), Chapter 6.

Report on Charlotte Smith and Madame Yale comes from the *Pittsburgh Leader*, March 18, 1892.

The clipping for Grace Dodge's *Churchman* article is in the YWCA National Board Library.

Mrs Mark Stevens comment on p. 515 is from op.cit. *Six Months Etc*, 199.

GENEALOGY

DESCENDANTS OF JOHN RUGAN 1750-1898

COMPILED BY GEORGE RUGAN

NEFF BOUND WITH

DESCENDANTS OF THOMAS OLNEY COMPILED

BY JULIET PEDDLE

Both families are Juliet & Elinor Peddle's
ancestors

168338

168338

165.* Charles Rugan Peddle
 B. Oct. 5, 1820
 M. Oct. 18, 1849
 D. Apr. 19, 1893
 (Terre Haute)

And

165. Elizabeth Morgan Marks
 Peddle
 B. Dec. 12, 1831
 M. Oct. 18, 1849
 D. Mar. 30, 1864
 (buried Philadelphia, Pa.)

165.* Charles Rugan Peddle
 M. April 30, 1867

And

165.* Mary Elizabeth Ball Peddle
 B. Sept. 16, 1839
 M. Apr. 30, 1867
 D. May 14, 1915
 (died Westfield, N.J. buried
 Terre Haute)

Resided at Terre Haute, Indiana

1. William Henry
 B. Sept. 21, 1850
 M. Helen Smith
 D. Jan. 16, 1936
 Suffern, N.Y.

2. Sarah Potts
 B. Dec. 17, 1852
 M. Charles Tatem Burton
 D. Mar. 5, 1939
 Terre Haute, Ind.

3. Elizabeth Rugan
 B. May 3, 1856
 M. William L. Ames
 D. Mar. 23, 1910
 (Worcester, Mass)

4. Charles Rugan
 B. Dec. 25, 1858
 M. Annie Matilda Bell
 D. Santa Monica, Cal.

1. * John Bailey
 B. Feb. 27, 1868
 M. Alice Elliott Onay
 D. Apr. 6, 1933

2. Caroline Cheever
 B. Nov. 11, 1869
 M. Bertrand Ball
 D. Oct. 1, 1938
 Torrington, Conn.

3. Mary
 B. Aug. 6, 1873
 M. Paul Reckham
 D. Oct. 16, 1960

4. Margaret
 B. Jan. 28, 1875
 M. Theodore Bodde
 D. Feb. 6, 1963

16514. Charles Rugan Peddle
B. Feb. 2, 1884
M. June 9, 1923
D.

And

16514. Frances Waugh Palmer
Peddle
B. Sept. 10, 1892
M. June 9, 1923
D.

(2) 1. Katherine Anne
B. May 5, 1925
M.
D.

(2) 2. Virginia
B.
M.
D.

(3) 3. Helen
B.
M.
D.

1651. William Henry Peddle
B. Sept. 21, 1850
M. May 9, 1875
D. Jan. 16, 1936
Suffem, N.Y.

And

1651. Helen Smith Peddle
B. Dec. 15, 1853
M. May 19, 1875
D. Mar. 30, 1905

1. William Ardan
B. Mar. 2, 1876
M. Dorothy Hall
Grace Upham Spear
D. Sept. 5, 1941

2. Bessie Hope
B. May 23, 1878
M.
D. Mar. 20, 1945

3. Clara Smith
B. June 21, 1880
M.
D.

4. Charles Rugan
B. Feb. 2, 1884
M. Frances Waugh Palmer
D. Mar. 22, 1959

5. Howard
B. Nov. 26, 1885
M.
D. Dec. 1905

6. Helen
B. Sept. 26, 1887
M. Frank Brinckerhoff
D. Jan. 27, 1965

Lived Washington, D.C. and Suffera, N.Y.

16511. William Adrian Peddle
B. Mar. 2, 1876
M. Mar. 1913
D.

And

16511. Dorothy Hall Peddle
B. Dec. 1890
M. Mar. 1913
D. Apr. 24, 1920
26

(1) William Adrian Jr.
B. Mar. 18, 1914
M. Mary Jean Templeton
D. Feb. 10, 1965 1948

(2) Howard
B. Jan. 12, 1916
M. Lorraine
D.

(3) Sarah Catherine
B. Mar. 26, 1918
M. Ronald C. Dixon Apr. 23
D. 1960

(4) Dorothy Hall
B. Apr. 16, 1920
M.
D.

(16511)
16511. William Adrian Peddle
M. May 29, 1924
And

16511. Grace Upham Spear
B. Dec. 30, 1874
M. May 29, 1924
D.

16516. Frank Brinckenhoff

B.
M.
D.

And

(16516) 16516. Helen Peddle Brinkenhoff

B. Sept. 26, 1887
M.
D.

Reside Suffern, N.Y.

1652. Charles Tatem Burton
B. Feb. 27, 1850
M. Sept. 30, 1875
D. Sept. 19, 1881

And

1652. Sarah Potts Peddle Burton
B. Dec. 17, 1852
M. Sept. 30, 1875
D. Mar. 5, 1939
Terre Haute, Ind.

Resided at Terre Haute, Ind.

1653. William Lewis Ames
B. Oct. 25, 1855
M. Dec. 29, 1885
D. Feb. 7, 1938

1. Helen
B. Oct. 28, 1886
M. Bertrand Ball
D. Emil Wicht 1934

And

1653. Elizabeth Rugan Peddle Ames
B. May 3, 1856
M. Dec. 29, 1885
D. Mar. 23, 1910
Worcester, Mass

16531. Bertrand E. Ball
B. Oct. 12
M.
D.

And

16531. Helen Ames Ball
B. Oct. 28, 1886
M.
D.

1654. Charles Rugan Peddle
B. Dec. 25, 1858
M. June 6, 1889
D. Santa Monica, Cal.

And

1654. Annie Matilda Bell Peddle
B. Nov. 8, 1861
M. June 6, 1889
D. Aug. 23, 1901

1654. Charles Rugan Peddle
B. Dec. 25, 1858
M. Aug. 6, 1904
D.

1654. Eliza Chambers Peddle
B. May 31, 1877
M. Aug. 6, 1904
D.

1. James Bell
B. Apr. 30, 1890
M. Kathryn Alexander
D. July 31, 1971
Alice Clark Day

2. Katharine
B. June 27, 1892
M. Robert Abeles 11
D. Jan. 14, 1965

3. Virginia
B. Feb. 9, 1895
D. Feb. 1898
Mar 22

4. Annie
B. May 18, 1898
D. Sept. 6, 1899

16541. James Bell Peddle
B. Apr. 30, 1890
M. June 2, 1920
D.

And

16541. Kathryn Alexander Peddle
B. Aug. 24, 1892
M. June 2, 1920
D.

Alice Clark Lay
M. Oct. 1, 1955

1655. John Bailey Peddle
B. Feb. 27, 1863
M. June 21, 1897
D. Apr. 6, 1933
Terre Haute, Ind.

And

1655. Alice Elliott Oney Peddle
B. Aug. 16, 1874
M. June 21, 1897
D. Dec. 5, 1976

1. John Elliott
B. May 15, 1898
D. Feb. 26, 1899

2. Juliet Alice
B. June 7, 1899
M.
D.

3. Elinor Mary
B. Jan. 1, 1905
M.
D.

Reside Terre Haute, Indiana

1656. Bertrand E. Ball
B. Oct. 12
M. Oct. 16, 1902
D.

1. Mary Asenath
B. Sept. 30, 1903
M.
D. Dec. 1956

And

1656. Caroline Cheever Peddle Ball
B. Nov. 11, 1869
M. Oct. 16, 1902
D. Oct. 1, 1938
Torrington, Conn.

Resided Westfield, N.J. & Torrington, Conn.

1657. Paul Peckham

B. Dec. 17, 1885

M. June 26, 1911

D.

1657. Mary Peddle Peckham

B. Aug. 6, 1873

M. June 26, 1911

D.

1. Roberta (adopted) Oct. 1917

B. Jan. 9, 1914

M.

D.

2. John Ford

B. Sept. 6, 1918

M.

D.

3. Barbara Thurston

B. Sept. 6, 1918

M.

D.

1658. Theodore Bodde

B. Dec. 3, 1872
M. June 25, 1906
D. Sept. 7, 1961

1. Derk

B. Mar. 9, 1909
M. Galia Speshneff
D.

And

1658. Margaret Peddle Bodde

B. Jan. 28, 1875
M. June 25, 1906
D. Feb. 6, 1961

16581. Derk Bodde
B. Mar. 9, 1909
M. July 9, 1935
Peiping China
D.

And

16581. Galia Speshneff
B.
M.
D.

1. Theodore Alexis
B. Nov. 28, 1939
M. Beatrix Earlgge
D.